

STAGING SUSTAINABILITY

FS101-13

FALL 2017

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MWF 10:00-10:50AM

VCCA 202

OFFICE: VCCA 301A

OFFICE HOURS: M 130-230, TU 900-1030, W 845-945, W 11-12, F 130-230, OR BY APPOINTMENT

COURSE GOALS:

Upon successful completion of this course, students will be able to:

1. Appropriately employ past and current key terms related to ecology, sustainability, and entertainment production in both formal and informal, written and oral communication
2. In written form, determine and analyze themes in dramatic literature in relation to current cultural discourse
3. Research, analyze, assess, and deliver a short-form, verbal-only formal presentation about past, current, and potential approaches and technologies that support more sustainable design & production systems for live performance
4. Craft a formal written proposal and a deliver a long-form, verbal and image-based presentation about an ecologically-minded community event or series

COURSE DESCRIPTION:

The fifteen weeks of this course will consist of three sections; the first two centered on instructor-determined content and the last one emphasizing student interests. Interspersed with the academic subject matter, we will also discuss how to take full advantage of a liberal arts curriculum that demands independent thinking, rigorous work habits, and the ability to communicate ideas effectively in written and spoken form. We also will explore the logistics of efficiently completing your Allegheny degree in eight semesters in a way that also permits room for exploration – a necessarily inefficient activity.

The first section will focus on eco-drama, an emerging genre in which theatre makers foreground ecological themes that show the ways that humans impact their environment and how that changed environment impacts humans. We will read two plays: Chantal Bilodeau's *Sila* (as written and as performed along with *Forward* on the Playshop stage); and Caridad Svich's *Way of Water*. Both plays explore how the interconnection of ecology, economics, and politics impacts planet *and* people. The second section will explore material matters by looking at business and production models generally and then applied to live entertainment. Our investigation will challenge conventional models enshrined with many industrial and creative processes.

During the final section, students will apply their newfound expertise in eco-drama and sustainable production. Each person will propose a SUSTAINABLE STAGE that considers both the

content, the materials required, and the methods of production. As part of this project, we will explore Tanja Beer's "Living Stage" – staged at the Castlemaine Festival outside Melbourne, Australia in March 2013. The ideal goal of the SUSTAINABLE STAGE is to promote a positive relationship with the local environment while providing a benefit to as many members of the local community as possible.

REQUIRED COURSE TEXTS:

- Chantal Bilodeau, *Sila*. Talonbooks, 2015 (ISBN 0889229563)
- Diana Hacker & Nancy Sommers, *A Writer's Reference*, 8th edition. Bedford/St. Martin's, 2016 (ISBN 1319083552)
- Caridad Svich, *The Way of Water*. Lulu.com, 2016 (ISBN 1365273784)
- Additional readings will be made available on Sakai

ADDITIONAL READING FOR INTERESTED FOLKS:

- Wendy Arons & Theresa May, *Readings in Performance and Ecology* (2012)
- Colin Beavan, *No Impact Man* (2009)
- Janine Benyus, *Biomimcry* (1997)
- Downing Cless, *Ecology and Environment in European Drama* (2011)
- Andres Edwards, *The Sustainable Revolution* (2005), *Thriving Beyond Sustainability* (2010), and *The Heart of Sustainability* (2015)
- Larry Fried and Theresa May, *Greening Up Our Houses* (1994)
- Stephen Gardiner and Allen Thompson, *The Oxford Handbook of Environmental Ethics* (2017)
- Paul Hawken, Amory Lovins & Hunter Lovins, *Natural Capitalism* (1999)
- William McDonough and Michael Braungart, *Cradle to Cradle* (2002), *The Hannover Principles* (2003), and *The Upcycle* (2013)
- Carol Sanford, *The Responsible Business* (2011)
- Sim Van Der Ryn and Stuart Cowan, *Ecological Design* (1996)

ATTENDANCE POLICY:

- A seminar class, by its very nature, is nothing without all seminar participants present and active. So long as you do not have a contagious illness, I expect you in class. There will also be several classes dedicated to collaborative student work. I cannot force you to be a leader in class discussions or group projects, but I do require your presence both physically and mentally (see "Class Participation & Preparedness").
- You may miss 3 class meetings without excuse or consequence. Each additional absence deducts 25 points from your final total (1000 possible points). I will grant excused absences for major personal crises (such as a death in the family) or severe illnesses (such as mono); however, such situations must be professionally documented and/or directed through the Dean of Students office (332-4356).

- I will start class promptly every day so that I can dismiss you in a timely manner as well. Arriving more than 10 minutes late will count as ½-absence. Repeated tardiness will reduce your participation grade. If you have a permanent schedule conflict that inhibits your ability to arrive in a timely manner, please let me know immediately so that I do not penalize you for an unavoidable circumstance. If for some reason, class runs beyond its allotted time and you need to get to another class or appointment, you are welcome to leave once class officially ends (10:50am).

CLASS PARTICIPATION & PREPAREDNESS:

- Your participation is a qualitative measure, not a quantitative one. Preparing *relevant and thoughtful questions* about the subject matter in a seminar is more important than answering specific questions that are raised in class. More importantly, ***listening to your fellow students is important***, more important than simply pushing forward your individual opinions and agenda. Quality discussions occur when everyone follows the flow of the conversation at hand and contributes to it in a respectful and positive manner.
- If after *any* class you feel like your thoughts and opinions have been dismissed – accidentally or intentionally – either by me and/or another student, please communicate this concern to me as soon as possible. Discussion moderating requires constant attention and varies based on the participants. I cannot solve a problem that I do not know exists.
- You will receive a mid-semester participation evaluation (of 60 possible points) shortly after fall break. The second evaluation (of 90 possible points) will be based on the maintenance or improvement of your participation in relation to your mid-semester evaluation.
- Your evaluation forms will consider the following:
 - Respecting other students, their opinions, and their work (12/18 points)
 - Contributing to class discussion with relevant questions or comments (18/27 points)
 - Being prepared for each class and timely with assignments (30/45 points)

ACADEMIC & PERSONAL ACCOMMODATIONS:

- If you need to miss class due to a religious observance, then please speak to me in advance to make arrangements to cover material from that day.
- Students with disabilities who believe they may need accommodations in this class are encouraged to contact the Office of Student Disability Services at 814-332-2898. John Mangine, Director of SDS has his office on the main floor of Pelletier Library as part of the Learning Commons. Please do this as soon as possible to ensure that approved accommodations are implemented in a timely fashion.

COURSE CALENDAR

DATE	CLASS DESCRIPTION	CLASS PREPARATION (SAKAI)
30 Aug	Sustainability and the Arts	Read: Bilodeau "A Climate of Collaboration"
1 Sept	What's in an essay?	Read: "Entering public argument" (RESOURCES) PREPARE SHAREABLE DRAFT: "What is Sustainability?"
Ecodrama		
4 Sept	Can we fix what's broken?	Read: <i>Sila</i> , scenes 0-15 AND Bloomberg.com "How a Melting Arctic..."
6 Sept	We adapt	Read: <i>Sila</i> , scenes 16-28
8 Sept	The writing process	PREPARE: questions for Chantal Bilodeau
SEPT 8-9 SEPT 9	7PM: <i>SILA AND FORWARD</i> (REQUIRED) 9AM-2PM: SECOND SATURDAY (OPTIONAL)	GLADYS MULLENIX BLACK THEATRE MEADVILLE MARKET HOUSE
11 Sept	Arctic Cycle discussion	Submit: Ecodrama reflection 1
13 Sept	Successful notetaking Ideas in writing	Read: NPR.org "Taking Notes..." Read: Hacker & Sommers C1
15 Sept	All we got	Read: <i>The Way of Water</i> , part 1 (RESOURCES) AND Slate.com "Blame BP...the Actual Mistake"
18 Sept	Time management practices	Submit: Calendar record & analysis
20 Sept	You made this	Read: <i>The Way of Water</i> , part 2 (RESOURCES) Submit: Ecodrama reflection 2
22 Sept	Drafting ideas	Read: Hacker & Sommers C2
25 Sept	Providing and integrating argument feedback	Read: Hacker & Sommers C3 PREPARE SHAREABLE DRAFT: Ecodrama paper
27 Sept	Time management plan	Submit: Study plan & justification
29 Sept	Providing and integrating technique feedback	PREPARE SHAREABLE DRAFT: Revised Ecodrama paper
Green business		
2 Oct	Fiction and Reality	Submit: Ecodrama paper
4 Oct	Approaches to public presentation	Read: "Presenting oral messages" (RESOURCES)
6 Oct	Intentional upcycling	Read: <i>Upcycle</i> Introduction (RESOURCES)
9 Oct	FALL BREAK	RELAX: TAKE A WALK IN THE WOODS
11 Oct	Responsibility to stakeholders	Read: Sanford (RESOURCES)
13 Oct	Celebrating us as part of nature	Read: Edwards (RESOURCES)

COURSE CALENDAR (CONTINUED)

DATE	CLASS DESCRIPTION	CLASS PREPARATION (SAKAI)
16 Oct	Research management	Read: Hacker & Sommers R
18 Oct	Presentation frames	Submit: Green business paper
20 Oct	Green theatre: NYC & London	Prepare: BGA; Julie's Bicycle; Arcola (WEB)
23 Oct	Being green where it's brown	Prepare: Childsplay; Mo'olelo (WEB & RESOURCES)
25 Oct	Refining presentation	PREPARE SHAREABLE DRAFT: Formal presentation
27 Oct	Your academic contract	Allegheny Catalogue: "The Curriculum"
30 Oct – 6 Nov	Formal presentations	Submit: Green Business outline All presentation outlines due on 30 Oct

Sustainable stages

8 Nov	Triple top line	Read: <i>Upcycle</i> chapter 5 (RESOURCES)
10 Nov	Sustainable stage projects	Prepare: Final project concept & sources
11 Nov	Environmental ethics	Read: Brady (RESOURCES)
13 Nov	Garden theatre	Prepare: "The Living Stage" (Castlemaine & NYC)
15 Nov	Project update	PREPARE SHAREABLE DRAFT: Final project proposal
20 Nov	Seven Semesters to go	Submit: Academic plan & rationale document
22-24 Nov	THANKSGIVING BREAK	RELAX: SHARE A MEAL WITH FAMILY & FRIENDS
27 Nov	No class meeting	Individual advising meetings
29 Nov	No class meeting	Individual advising meetings
1 Dec	No class meeting	Individual advising meetings
DEC 4-8	FIRST-YEAR REGISTRATION	SEE REGISTRAR'S PAGE FOR DETAILS
4 Dec	Peer evaluation	PREPARE SHAREABLE DRAFT: Project content
6 Dec	Peer update	Prepare: Final project update
8 Dec	Peer evaluation	PREPARE SHAREABLE DRAFT: Project graphics
11 Dec	Peer update	Prepare: Final project update
18 Dec	SUSTAINABLE STAGE presentations 9:00am-12:00pm	Submit: Final project document

TIMELINESS OF SUBMITTED WORK:

The following system will apply to all work.

- Student work (projects, papers, and presentations) completed less than 1 week late will receive a maximum 90% of the possible points.
- Student work submitted more than 1 week late will receive a maximum 80% of the possible points.
- Student work legitimately attempted and submitted by the last class meeting (11 December) will receive at least 50% of the possible points.
- The final project & presentation may not be submitted after the final exam meeting begins (December 18, 9:00am). **NO LATE FINAL PROJECTS WILL BE ACCEPTED FOR ANY CREDIT.**

INDIVIDUAL ASSIGNMENT POINT VALUES:

Participation & preparedness	150 pts	Ecodrama paper	150 pts
Calendar record & study plan	30 pts	Green business paper	150 pts
Academic plan	60 pts	Green business presentation	100 pts
Informal writing & presentations	60 pts	Final project & presentation	300 pts

FINAL GRADE DISTRIBUTION:

	870-899	770-799	670-699	
	B+	C+	D+	
930-1000	830-869	730-769	600-699	0-599
A	B	C	D	F
900-929	800-829	700-729		
A-	B-	C-		

THE HONOR CODE (selected portions from the website noted below):

“The Academic Honor Program is designed to promote individual responsibility and integrity in academic affairs and to develop an atmosphere conducive to serious independent scholarship. Allegheny's Honor Code is different than those of many other colleges because it is a student code, developed and upheld by the students themselves rather than imposed by the College administration.”

“The Honor Program shall apply to all work submitted for academic credit or to meet non-credit requirements for graduation at Allegheny. This includes all work done in class (examinations, quizzes, and laboratory work), all papers, and any other material so designated by the instructor. All students who have enrolled in the College will work under the Honor Program. The College assumes that the integrity of each student and of the student body as a whole will be upheld. A primary responsibility of each student is the maintenance of honesty in one's own academic work. In addition, it is the moral obligation of each student to help maintain the integrity of the entire College community.”

See <http://sites.allegheny.edu/deanofstudents/student-conduct-system/academic-conduct/honor-code/> for the complete Honor Code policies and procedures.